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sterner, more romantic conception, though the newly acquired example, "On the River at Norwich," scarcely brings this out so well as the "St. Michael's Mount" which was added last year. A late and decadent exponent of this school of landscape was David Cox, by whom is an unusually simple and direct drawing of Greenwich Hospital.

Turning now to the contemporary movement in French art, we have two large and important examples of Claude Joseph Vernet, who enjoyed in his own day a quite exaggerated reputation. Here we have the characteristics of that false and theatrical romanticism which preceded the real movement, though this was delayed in France for some decades after it had declared itself in England. To some extent this may have been due to the intensity of the classic reaction of David and Ingres. By the latter are two sheets of studies for figures apparently part of large compositions and one drawing of a hand. These differ entirely in effect from the deliberate and highly finished portrait drawings by which Ingres is better known. They show him searching, almost with effort and hesitation, for the absolute contour; they show too a naiveté and sincerity which one would miss in the final result. What is particularly interesting about this aspect of Ingres' genius is that we see here already more than the germ of both Chassériau and Puvis de Chavannes. The great school of French decorative painting owes its essential qualities to Ingres.

Among later artists of the nineteenth century we have three examples of Charles Keene, who is perhaps the finest English artist who ever devoted himself to journalistic illustration; one of Simeon Solomon, the most unfortunate of the Pre-Raphaelite artists of England. By William Rothenstein, a contemporary artist whose reputation in Europe is rapidly

growing is a portrait study of Rodin, in red and black chalk. R. E. F.

A CATALOGUE OF WATCHES

THROUGH the generosity of Mr. George A. Hearn, the Museum has been enabled to place on sale a privately printed catalogue of the collection of watches lent for exhibition by Mrs. Hearn.¹ The book contains an introductory essay "Concerning Time-Keepers," written by Mr. W. S. Howard and a chronological list of the watches arranged by countries. It is illustrated with ten photogravure full-page plates.

The character of this interesting collection of watches is indicated by Mr. Howard as follows:

"No attempt has been made in this collection to cover the field of watch-making; on the one hand the desire was to acquire certain examples of pocket time-keepers which were interesting because of the artistry which had been lavished upon them, and on the other to add contrasting examples of early craftsmanship."

TWO BEQUESTS

THE Trustees of the Museum have recently received a legacy of \$50,000 from the late Benjamin P. Davis, which by the will of the Donor is to be added to the permanent endowment fund, the income to be used for the general purposes of the Museum.

The Museum has received also, by the will of the late Margarette A. Jones, a collection of art objects, the addition of which was noted in the last Bulletin, together with the sum of \$25,000.

¹ Collection of Watches Loaned to the Metropolitan Museum of Art of the City of New York, by Mrs. George A. Hearn. Privately printed, 1907. IV + 35 pp. 10 pl. Octavo.